

# Newsletter

JUNE 2013

Well, what a great Conference we had. I had so much fun being on the organising side of things this year which meant I met everyone that came and got to know lots of new people. And of course worked with a most fabulous team on the Board as well.

I would like to say that the highlight for me was the Gumboot Toss. I laughed so much I had sore cheek muscles. I'm thinking if we ever do this again there will be a few serious contenders out there practising, now that they know what they are up for. See below the winners of the Lady and Gentleman Mighty Tossers – Glenistair Hancock and Naomi Hunter.

I did find the whole Conference a very smooth and happy operation overall. The Friends of Wagga Gallery could not have been more helpful and the location was fabulous – central to everything.

Thank you to all who contributed to the auction. Once again this was another highlight with lots of fun, laughter and a couple of tears (mine, as I missed out on the piece I wanted). I did get the ring though that was so sought after in the silent auction (thanks to my dear husband).

The auction is a very important event for the success of the future of Glass Artists in Australia. It is also a great place to start or add to your own glass collection. This is where we started our collection with the purchase of the Dale Chihuly piece back in the early 90'. That's another story!!

I hope you all enjoyed it as much as I did and we look forward to seeing you all in Adelaide in 2015.

**Eileen Gordon**

Vice President, Online Gallery Coordinator,  
Acting President  
vicepres@ausglass.org.au

*I could sure do with some help here.  
Anyone??*



*Glenistair Hancock and Naomi Hunter*

## Newsflash!

On another note, since writing my report we have had the fabulous news that Verity Burley is keen to step up into the presidency position. Woo hoo! Welcome Verity!

This of course means that Anne Clifton, our present President, (currently gallivanting around Canada) is able to step down from her position.

Anne has worked tirelessly for the last 2 years, totally dedicated to the job. She has been a wonderful leader with a constant smile and a wicked sense of humour. It's been wonderful getting to know her and an honour to be her Vice.

We all, from the Board and the members, wish you luck, Anne. Thanks for everything. We miss you.

# Vice President's Report

Without going into tedious detail, our total income for the year to end of April is \$106,441.45, costs incurred in generating those sales \$56,079.45, with general expenses at \$19,164.96. Our result for the Year to Date is a net profit of \$37,797.04. However some expenses incurred in that period were not paid until May and will show up in the next report.

Ausglass has shouldered the additional expense of an Administrative Executive Officer since January. Jane has been doing a sterling job and I believe the \$5,380 she has cost us to date (not included above) has been well spent. Her efforts should be reflected as the months go by in an easing off of the burden on the voluntary Executive

### Conference

There are still some accounts to be paid so an accurate financial result for the Wagga Wagga Conference is still a little way off yet however I can say broadly that our total income from Conference activities was \$93,181 with total costs incurred being \$51,968. This includes the two grants (total of \$28,366) which we were very fortunate in receiving from the Ian Potter Foundation and Australia Council.

Total raised at the Auction was \$15,812 plus \$2,196 for the Silent Auction: total of \$18,008.

The workshops were pretty close to breaking even, possibly a tiny profit, which isn't bad considering the small number of participants. (Huge thanks to Gail Oldroyd for her input in kind). Likewise the Trade Show.

There were also 6x sales from Ensemble, generating a total commission of \$2,675.75, which was split 50/50 with Wagga Wagga Art Gallery. Congratulations to the successful artists: Jenny Loft, Anne Clifton, Gina Scriven, Lee Howes, Andrea McKey and Christine Hannan.

When I factor in the outstanding invoices it's looking like a net profit of \$30,598 for the Collective Vision Conference but I can't guarantee that just yet. And not included in the calculations above is the administration costs of the organisation, a substantial percentage of which must be apportioned to the planning and running of the Conference.

Indeed, our costs would have been far greater were it not for the huge in-kind support of the Wagga Wagga Art Gallery and Wagga Wagga City Council. All of Michael Scarrone's time as Conference Convenor was covered by the

Gallery, as was Stephen Payne (Gallery Manager), Linda Elliott (Curator Education, Public Programs), Karin Bruton (Administration Officer), Drew Halyday (Curator Exhibitions, Collections) and the Gallery's casual staff Joel Markham (Conference MC) and Wendy Harris (Trade Fair Co-ordinator) all of whom devoted enormous amounts of time and energy to producing a superb Conference at no cost to Ausglass, seeing Collective Vision as an important extension of the Gallery's activities. In addition, Council waived costs of venue hire for Ausglass and gave their full support to the Conference, for which we are most grateful.

### Insurance

As you will have noticed in the renewal notice you received a fortnight back our insurers, CRIB, have found it necessary in the current claims environment to increase the premiums on the Public Liability Policy offered to Members for the next 12 month period. The new rates will be \$120 for \$10m and \$150 for \$20m cover. These figures include a small handling fee (\$15) covering administration by Ausglass. I decided to re-introduce the \$10m option for those who are counting every dollar.

While from a percentage point of view the increase on last year is significant, I do feel it still represents very good value compared to other similar policies on the market.

### Financial Steering Committee

There has been much ongoing discussion amongst the Board of Directors and within the Financial Steering Committee around the issues of costs to Members vs the benefits and the continued viability of the organisation. We aim to keep costs to you, the member, to a minimum and will be considering various options for future conferences.

We are putting in place an accounting procedure to be known as the Conference Underwriting Fund, intended to guarantee that there will always be funds available for the production of a Conference many years into the future.

As always a current Profit and Loss statement and a Year to Date can be supplied to any Member upon request by emailing [treasurer@ausglass.org.au](mailto:treasurer@ausglass.org.au)

**Jeff Hamilton**

Treasurer

[treasurer@ausglass.org.au](mailto:treasurer@ausglass.org.au)

It is renewal time. You should have received an emailed or mailed copy of your renewal notice. (If you haven't received a renewal please contact [billing@ausglass.org.au](mailto:billing@ausglass.org.au))

Paying online is preferred via the website – [www.ausglass.org.au](http://www.ausglass.org.au). (Please note that you don't need to insert your member number to complete your payment – it's not a mandatory field).

Alternatively you can complete the relevant form and mail it in along with your cheque or credit card details.

If you are applying for the first time, please complete the application form.

If you are renewing your insurance after 31/5/2013 and before 30/7/2013 please complete the confirmation form.

If you are renewing after 31/7/2013 a new application form must be completed.

### Insurance

\$20m Public Liability Insurance and \$10m Public Liability Insurance is available from City Rural Insurance.

All insurance forms can be downloaded from the Ausglass web. (If you experience any difficulty downloading these forms please contact [billing@ausglass.org.au](mailto:billing@ausglass.org.au) and we will email you a copy of the documents).

All insurance forms to be emailed to [maria@crib.com.au](mailto:maria@crib.com.au) or posted to 229 Hutt Street, Adelaide SA 5000.

Once accepted you will be posted your Insurance Certificate. If you have any policy questions please contact City Rural direct.

**Fiona Holmes**

Bookkeeper

[billing@ausglass.org.au](mailto:billing@ausglass.org.au)



*The ghost of conferences past? Who is this masked glassie?  
Thanks to Stephen Skillitzi for sending it through*

# Tasmania

by Helene Boyer, [tasrep@ausglass.org.au](mailto:tasrep@ausglass.org.au)

At time of writing, Tassie is glowing with colours of gold, orange and red as the cooler weather arrives and glassies look forward to working at hot furnaces, kilns and torches. Networking is also hotting up amongst our state members – nine enthusiastic makers attended our May Tas Ausglass members' meeting in Launceston where Christine Hannan gave us a tour of her studio and explained her explorations over the past year, including her kiln work using self-made frits and powders to create bowls and slumped forms (see photos). This introduction was followed by a 'show and tell' session where each member shared some current work and talked about techniques and challenges. Diverse projects included jellyfish marbles, raking, sandblasting, silver and glass jewellery and reticello goblets. A group of northern torchworkers have decided to continue conversations via monthly intra-studio visits.

At the Wagga conference, long time Tas member Arthur Sale was presented with a Certificate of Appreciation by the Ausglass Board for his years of voluntary support, firstly, to the Ausglass website (an immense amount of time and effort was given to keep the web site functioning) and, secondly, for his work as a Board member. James Dodson was very happy to deliver the certificate to Arthur on returning to Tassie.

Congratulations go to Leigh Roberts for being among the 30 finalists in the second 'Bay of Fires Art Prize'. The prize is judged on 8 June and the exhibition continues until 30 June at Parnella Gallery in St Helens.

Fantastic news that Keith Dougall has received a full scholarship and Ian Potter Cultural Trust grant to go to Pilchuck Glass School, USA, during July. He is enrolled in Jacqueline Spiro's "Liberation with a Ladle – Resin Bonded Sand-Casting" class. Merinda Young is also studying at Pilchuck Glass School for two weeks in late May. Anne Clifton has emailed that she is enjoying Canada in the springtime as she undertakes her studies at ACAD and that Canada's glass community is most welcoming and interested in exploring closer connections with Australia.

It is proposed to hold the next Tas Members' meeting in the south (Kingston) in late July after Merinda, Anne and Peter Bowles have returned from the USA/Canada and can share their experiences with us.



*Christine Hannan gives the Tasmanian members a studio tour*



*... and explained using self-made frits and powders to create bowls and slumped forms*



*Flying the Tassie flag – Keith Dougall and James Dodson at Keith's stand at the Wagga Conference*

# Northern Territory

by Jon Firth, [ntrep@ausglass.org.au](mailto:ntrep@ausglass.org.au)

## The party is over...

and what a wonderful party it was, I speak, of course about Collective Vision. As conferences go it was a triumph of precision engineering. Michael Scarrone and his team are to be heartily congratulated, as are our Fearless Leader, Anne Clifton, and the Board members who worked tirelessly the whole weekend. Few witnessed the valiant feat Anne performed by swimming the long pond at the front of the gallery, I do however believe it was captured on video. I'd like to relive the event as I'm sure Anne wouldn't.

Collective thanks also to Eileen Gordon for the prizes in the very successful Gumbboot Toss. From this time on the event should be known as "Tossing the Hobday". If you weren't there ask someone who was.

Well we are back in the not-so-wet tropics – our wet season this year has been a non event. You think it may be humid where you live at times... ha! (doesn't apply to you, Dom).

The NT members met for the first time this year and we have decided that an exhibition is in order for 2014. We are hoping for a gallery slot at Tactile Arts Gallery in June, July or August and to that end invite expressions of interest from all Ausglass members to contribute work to the show.

Entitled "In Vitro Veritas" we wish to showcase some quality studio glass from Ausglass members. Following the success of "Amorphous" last year, we feel the time is right to progress and expand the Top End's exposure to quality studio glass. If you think you might be interested in sending a piece or two to this show in 2014, please register your interest by emailing me at [ntrep@ausglass.org.au](mailto:ntrep@ausglass.org.au). Additionally, as the event will be held in the middle of our Dry Season and your winter, you might like to consider visiting Darwin at this time.

# Queensland

by Debra Robinson, [qldrep@ausglass.org.au](mailto:qldrep@ausglass.org.au)

Firstly, I would like to say thank you to everyone involved in creating the marvellous Collective Vision conference. It was so good to meet old and new faces from all around Australia and was truly inspiring. The members' exhibition was beautifully put together and the quality of work was just amazing - it was great to see so much skill and talent in one place.

Back here in Queensland, I am in the process of organising a lunch meeting for members at GoMA in the South Brisbane Cultural Centre for the end of June.

At this meeting we will discuss ideas for exhibition proposals and how we might organise future workshops and events that would suit the membership here.

I hope that as many Queensland members as possible will join us to talk about how being members of the Ausglass community can really work for us.

# ACT

by Mel Willis, [actrep@ausglass.org.au](mailto:actrep@ausglass.org.au)

Hello everyone! It so was great to catch up with so many of you at the Collective Vision Conference in Wagga! I think that we would all agree that Michael Scarrone and his team were amazing. I cannot wait to see what the Adelaide team has in store for us in 2015!

There is SO much news to report on in the ACT... here we go!!

Big news in the ACT at the moment is that Klaus Moje has recently accepted a prestigious lifetime achievement award in Seattle, Washington. An internationally renowned kiln-glass master, Klaus' 55 year long artistic career was recognised with the 2013 Libenský | Brychtová Award on May 14 at Chihuly Garden and Glass. Klaus is the founding director of the School of Art Glass Workshop, Australian National University. Derek Klein has recently produced a fantastic short video on Klaus during his residencies at the Bullseye Glass Factory and Pilchuck Glass School in 2012. The URL for the video is: <http://www.youtube.com/watch?v=3piym0bV1t0&feature=youtu.be>

Congratulations Klaus!!

Jenni Kemarre Martinello has been awarded a highly significant fellowship from the Australia Council's Aboriginal and Torres Strait Islander Arts Board. Jenni's Fellowship will allow her to undertake an extensive programme of glass-blowing, kiln-forming and cold-working to create a significant body of work comprised of 70-90 pieces based on traditional Aboriginal woven eel traps, fish traps, baskets, fish scoops and dillibags. Congratulations Jenni. That is such an outstanding achievement!!

Other news creating a huge buzz in the ACT is the launch of Links: Australian Glass and the Pacific Northwest – a new exhibition featuring the work of 21 Australian and 5 American contemporary glass artists, which opened May 17 at the Museum of Glass in Tacoma, Washington, USA. Artists represented by this exhibition are: Clare Belfrage (ACT), Giles Bettison, Gabriella Bisetto, Jane Bruce, Scott Chaseling (ACT), Cobi Cockburn, Nadège Desgenétez (ACT), Mel Douglas (ACT), Ben Edols and Kathy Elliott, Tim Edwards (ACT), Brendan Scott French, Mel George (ACT), Steve Klein, Jessica Loughlin, Dante Marioni, Richard Marquis, Klaus Moje (ACT), Tom Moore, Nick Mount, Stephen Proctor, Kirstie Rea (ACT), Tom Rowney (ACT), April Surgent, Janice Vitkovsky and Richard Whiteley (ACT). It is interesting to note that almost all of the Australian artists represented have lived and worked in the ACT at some point during their careers!



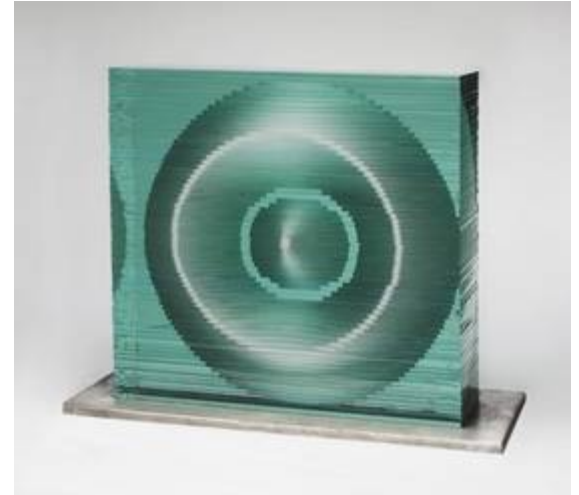
*Klaus Moje at Pilchuck Glass School  
Image courtesy of Pilchuck Glass School*



*Jenni Kemarre Martiniello's eel trap in progress*

In conjunction with the exhibition, the Museum of Glass will present 17 weeks of visiting artists, most of whom are represented in the exhibition, over the (American) summer of 2013. ACT glassies Mel George, Scott Chaseling, Tom Rowney and Nadège Desgenétez are among the cohort of visiting artists at the Museum of Glass. A DVD will be available in (the Australian) Spring 2013 featuring footage of those who are undertaking residencies at the Museum. On Saturday, May 18 the Museum of Glass also hosted a panel discussion about the exhibition. Speakers included Nadège Desgenétez, Jeremy Lepisto, Richard Marquis, Dante Marioni, and Klaus Moje. Richard Whiteley, Head of the Glass Workshop at the School of Art, Australian National University moderated the panel.

The Centenary of Canberra celebrations have ensured that there is also plenty of action in the local ACT arts scene. Canberra Glassworks' Creative Director, Clare Belfrage, curated Ten Squared, an exhibition that celebrated the history of and influence of glass over the centenary period: 1913-2013. Clare assigned ten artists (Blanche Tilden, Simon Maberly, Trish Roan, Tom Rowney, Richard Whitely, Ruth Oliphant, Andrew Lavery, Lee Mathers, Brendan Scott French and Alexandra Chambers) with a decade each and asked them to reflect on the role of glass in society at the time. The result was a rich and multifaceted exhibition that drew the viewer's attention to the vast qualities and history of the material. A beautiful catalogue was produced in conjunction with the exhibition and is still available for sale at the Canberra Glassworks.



*Richard Whiteley's 'Light Mass' exhibited in 'Ten Squared'*

Scott Chaseling is currently co-teaching a class, "Fractures", with Richard Whiteley at Pilchuck Glass School. Mel George will be teaching her class "Kiln Allegories" at Pilchuck in Session 2; Kirstie Rea and Jess Loughlin are co-teaching "Mastering Simplicity" in Session 4 and Tom Rowney is teaching Cups with Cane in Session 5. Masahiro Asaka will be teaching at Penland School of Crafts: Construction and Subtraction in July. Masa and his wife have just welcomed their second child, a girl, Mio into their family. Congratulations guys! Matthew Perez will be exhibiting at Glass Weekend in Wheaton and the ACT Indigenous Textile Artists Group (ITAG) completed a significant architectural glass project at Bonner School, which will be officially unveiled in the coming weeks. Jenni Kemarre Martinello has also been shortlisted for the Telstra Art Award (National Aboriginal and Torres Straight Islander Award).

Phew! That's all for now from the ACT!!

*Editor:*

*Mel said it best over the phone when we were chasing her for her state report "sorry it's late, everyone just keeps achieving!"  
What a great problem to have ☺*

# Western Australia

by Anne Sorensen, warep@ausglass.org.au



*Margaret Pickett of Perth Art Glass with a sample using her Fritscape method*



*Laurie Fossier Mills' "Beginning Glass Fusing" workshops*

Laurie Fossier Mills of BeachGecko Glass in Joondalup, has been offering "Beginning Glass Fusing" workshops, during the periods that her Hot Shop is not in production mode. These one day workshops have been quite a bit of fun – and Laurie marvels at the creativity and enthusiasm of the participants!

Beach Gecko are now ramping up the furnace again but want to share some photos of their workshops.

Perth Art Glass has exported the talent of Margaret Pickett to Sydney, Melbourne, Hobart and Adelaide where she has been teaching classes in her Fritscape method.

Philomena Masters has had an exhibition at Houghtons Winery "Seasons of Life" from 1 to 30 April.

Estelle Dean and Dennis Pepper have been selected in the Bunbury Biennale at Bunbury Regional Art Gallery 20 to 31 July.

Estelle Dean, Anne Sorensen and Greg Ash had a week at Canberra Glassworks with Klaus Moje and Kirstie Rea.

Collective Vision Glass Conference at Wagga Wagga was a huge success with the launching of Australian Signatures, the second book of our National Glass collection, too many wonderful speakers to list, three wonderful exhibitions, demonstrations, workshops, a gumboot toss, and auction and a great party late into the night with lots of us trying to get the band to stay longer. A fantastic time was had by all and I certainly will be in Adelaide for the next one in 2015.



*Estelle Dean's submission for the Bunbury Biennale*





# Victoria

by Mark Brabham, vicrep@ausglass.org.au

This is the first report for me as State Rep for Victoria. As I sit in Richmond, admiring the changing autumn leaves filtering the last of the sunlight, playing on the concrete behind I think the best place to start is with a “thank you” to Beth and Nadia for the work they have contributed to Ausglass in Victoria in the State Rep role over many years. They will still be involved working with me and others on exciting projects happening in Victoria and they will be maintaining the Victorian Ausglass Facebook page. I will handle email (and postal as required) contact from time to time to keep you all in the loop. Any ideas or suggestions, feel free to email me at vicrep@ausglass.org.au or call me on 0417 903 902.

## Exhibitions

Gallery land in Melbourne is always quiet around the New Year as those overworked exhibitors take a long break.

Nick Mount's – *the fabric of work* – epochal exhibition at Geelong Gallery introduced and/or reaffirmed his work to a wider audience. This show was a 3 month celebration of his career with newer and iconic pieces displayed in a central, prominent gallery space. A rare occasion for literally thousands of mostly Victorians to appreciate a rare talent.

*The Third Dimension – Masters in Carved and Etched Glass* March exhibition at Kirra Galleries again highlighted the international quality of our artists. Visit Kirra's web site for a closer peek at the skills we have here ([www.kirragalleries.com/kirra/](http://www.kirragalleries.com/kirra/)).

The glass arts have enjoyed strong support in Victoria, most recently demonstrated by the commitment of the new Arts Minister, Heidi Victoria, opening the May Kirra show, *Perspectives: Interior-Exterior*.

Incidentally this was Kirra's 100th show over a 15 year period, dedicated to the glass arts. Total commitment from Peter, Suzanne, Vicki and the team at Kirra and probably the only glass gallery that has consistent exhibitions. I understand the Minister even helped to make a piece that she was able to take home! The more pieces displayed in influential homes/offices/Boardrooms/TV studios, the better.



From the Kirra Gallery's *The Third Dimension – Masters in Carved and Etched Glass* exhibition by Rish Gordon's



At the same exhibition, a piece by Holly Grace



Hon Heidi Victoria with Peter Kolliner watching a demonstration by Christian Arnold

Ex punk Laurel Kohut had a showing, 'Precious Things', at Loop Bar's "Pop Up" Project Space in Melbourne city. Beautiful, well resolved pieces and a busy opening. Track it down in Meyers Place, Melbourne city until 17 June. Love the display cases and the "rabbit's skin glue" used to decorate the surface.



Laurel Kohut

Refreshing to be able to quiz three younger glass workers on their plans on the night. Interaction between artists and collectors at openings is to be encouraged and supported, on both sides. Pop up style showings are a more recent offering for artists wishing to expose their work to a larger audience not necessarily attracted to "white box" galleries.

Holly Grace has a solo show at Craft Victoria titled "Shelter" that opens on 20 June. Holly is another one of our hard working artists that seems to be constantly on the move.

At right, one of Kristin McFarlane's 'Three Phase' chandeliers that were shown in the powerHOUSE exhibition at the Canberra Glassworks in 2010. This piece has been acquired by the National Glass Collection in Wagga



Kristin McFarlane

### Lifetime achievements

The awarding of Ausglass lifetime achievements to Alasdair and Rish Gordon has been warmly welcomed by all glass lovers and their genuinely humble acceptance is a reflection of their character.

### Conference news

We all enjoyed the conference in Wagga Wagga, very professionally run by Michael and his team (and our team) and well attended. So lucky to have a National Glass Centre, initiated with insight many years ago and supported by committed individuals and a supportive town. Begrudging congratulations to our own Glenistair for his winning gumboot toss, just beating mine. I still claim an age penalty

### Local news

Gordon Studio is planning a glass blow-in gathering in Red Hill. A fun event with glassblowing challenges and live music. The proposed date is 17 October. I will update you all via email/letter in the coming months. I do remember one many years back with our much missed colleague Trish. Two glass superstars made me yard glasses and apparently there is a scandalous image, still in the wild, of me drinking beer from them.

Glass Plus Gallery and Blue Dog Glass are holding an exhibition entitled TAUGHT. A group exhibition of work by artists that have conducted workshops at Blue Dog Glass over the past 12 months or so. The artists represented are Geraldine Gandolfo, David Hobday, Kristin McFarlane, Brenda Page, Denise Pepper and Kathryn Wardill. The exhibition will be held at Glass Plus Gallery from 19 June to 7 July 2013.

There is a second exciting project at Glass Plus Gallery. The inaugural Blue Dog Glass Prize 2013 with an exhibition and prize from 24 August to 7 September 2013. See Blue Dog's web site for more details on how to enter. Prizes up to \$1,000 will be awarded. ([www.bluedogglass.com.au](http://www.bluedogglass.com.au))

Should be some news soon on a private gallery opening party in rural Victoria. One thing we can do well in Victoria is party! And we have the party Queen, our Vice President, to ensure we all have a bloody good time.

My space, Albert Street Gallery in Richmond, is almost complete. The plan is to have guest curators and/or have others use the space for larger exhibitions on an ad hoc basis for now. Couple of signature illuminated pieces from Harriet and Tim Shaw to keep my Ionic column company. Hoping this time glass can be shown rather than the capitulation 7 years back of my downstairs space to showing pictures



*King Sugar Bush Light  
by Tim Shaw (mine!)*

Beth and I have been in discussion with the indefatigable Gilli Bruce from the Mansfield Arts Council.

The ArtVision events, in Spring of the last two years, pleasingly had a professional mix of art from architectural to kiln formed. It is critical to the survival of glass artists that initiatives are supported through entering and attending. This year will be from 26 October till 4 November and will also feature an award for installed architectural glass. More support = expansion. Maybe even a purpose built new gallery.

Make sure you are on the mailing list for Kirra Galleries as the popular Lights in Winter and other events are well attended and great time to catch up with other members and collectors.

So a busy time for glass in Victoria this year.

### **The Glass Family**

Expanding our "Glass Family" is my personal aim and part of that is supporting galleries that show glass, particularly during the winter months in Melbourne. If not already, like them on Facebook; get on their mailing lists; and pop in and introduce yourself. Please let me know of any other glass-friendly venues.

Artman Gallery	Caulfield South	<a href="http://www.artmangallery.com.au">www.artmangallery.com.au</a>
Kirra Galleries	Melbourne	<a href="http://www.kirragalleries.com">www.kirragalleries.com</a>
Glass Plus Gallery	South Melbourne	<a href="http://www.glassplusgallery.com.au">www.glassplusgallery.com.au</a>
Veronica George	Armada	<a href="http://www.veronicageorge.com.au">www.veronicageorge.com.au</a>
Blue Dog Glass	Oakleigh South	<a href="http://www.bluedogglass.com.au">www.bluedogglass.com.au</a>

The extension of the glass family idea is to attract members that are not glass artists, collectors (yet) or gallerists. There is a wealth of talent among family and friends that could be directed to projects supporting glass. I have a dozen ideas waiting for volunteers.

Phew!

And finally, special congratulations to David Wright OAM for his Australia Day honour.

# South Australia

by Ursula Halpin, Zoe Woods and Nikki Marcel, sarep@ausglass.org.au

Hello and Greetings from your new South Australian reps, Ursula Halpin, Zoe Woods and Nikki Marcel. Mega thanks to our previous SA Rep Hayley Carpenter for an awesome job to date.

It's been a rollercoaster of year so far in SA, and South Australian glassies are going from strength to strength. We have so much happening here in SA. I don't know if we have room for everybody so we will do our best!

The conference for those in SA who were fortunate enough to attend was great fun with great talks and demos. Such a stunning setting and we were fortunate enough to be staying by the river. It was great to meet you all make lots of new friends and catch up with old ones not seen in a while, and we danced up a storm. It was great to catch up with our honorary South Australian, Sunny Wang, now Dr Sunny Wang!



UniSA Team at Ausglass 2013



Glenistair Hancock  
and Naomi Hunter

SA Glass students from the glass department at UniSA, received a grant from the Helpmann Academy towards the cost of the trip to Wagga, with many of the group exhibiting work in Ensemble. It was an amazing conference, with some funny road trip moments.

We are all very proud of Zoe Woods who won the Sabbia Prize, well done Zoe. As well as the winner of the women's inaugural Gumboot Toss competition, Naomi Hunter! Those gym sessions are finally paying off!

And now to our updates.

Gerry King presented a great lecture at the Wagga Wagga conference which will be published in the NZSAG magazine. He has had a busy year with many exhibitions including Wagga Ensemble, Sabbia Gallery in Sydney, Brighton Jetty Classic Sculpture in Adelaide, Directors Choice, in Kirra Galleries Melbourne, and the SA Glass Survey in Worth Gallery Adelaide,

and coming up shortly he will have work at the Wheaton Village Weekend, USA. In July he will commence a one semester appointment as artist in residence at Tshwance University, South Africa.

Nicole Ayliff has a solo exhibition opening shortly on 13 June running until 2 July.

Andrew Baldwin is currently doing the Thomas Foundation, Artist in Residence 20 May to 30 June 2013.

Zoe Woods has just finished a show at Carclew, Microanalysis and is busy getting work finished for her next exhibition at Kirra Galleries. Zoe will be the Thomas Foundation "Artist in Residence" 14 October to 22 in November 2013 at Canberra Glassworks.

Also from SA at the Canberra Glassworks this year as the Thomas Foundation "Artist in Residence" are Andy Baldwin (20 May to 30 June) and Mandi King (2 to 22 December).

Zoe Woods and Natasha Natale will also be exhibiting the Waterhouse Natural Science Art Prize at the South Australian Museum. The exhibition will run from 20 July 20 until 8 September 2013.

Ursula Halpin is exhibiting in Nexus Multicultural Gallery. The exhibition runs from 5 June to 28 June with an artist talk on Thursday, 15 June. Ursula is travelling to Scotland and Ireland on a research trip for her practice from 8 July until 11 August.

Kristel Britcher went to the Czech Republic to learn to cut glass like a Czech pro and getting in some touristy adventures and Venice Biennale action to boot. While she is away the amazing Janice Vikovsky is filling her shoes at the Jam Factory.

We took some time to say good bye to our other honorary SA family members Tyler Rock and Julia Remier. Julia who completed the Thomas Foundation "Artist in Residence" in Canberra earlier in the year returned to Adelaide just in time to help Tyler put up his Masters exhibition at the Liverpool Street Gallery. Tyler also exhibited his work Still Water earlier this year at Fontanelle. Still Water also formed part of his Master's show. Tyler's work is currently on show as part of the exhibition Interstices of Clockwork at the South Australian School of Art Gallery, University of South Australia Gallery until 27 June.

Nick and Pauline Mount have been travelling wide and far, even getting in a bit of holiday we hear. Nick has had many exhibitions this year including a solo exhibition, The Fabric of Work, Touring Exhibition, which ran from 15 February to 12 May at the Geelong Gallery, Geelong. He was also a Visiting Artist at the Museum of Glass, Tacoma, Washington, from 15 to 19 May followed by stint at Pilchuck from 20 to 31 May where he taught 3M Survey of Glass, along with Richard Marquis and Dante Marioni. Nick will also be exhibiting as part of Links: Australian Glass and the Pacific Northwest at Tacoma Museum of Glass along with many amazing south Australian Artists.

So while we're on Pilchuck and Tacoma, as most of us know by now (as we've been hearing about everyone's travel plans with envy), this year Pilchuck is partnering with the Museum of Glass in Tacoma, Washington. The exhibition curated by Vicki

Halper, titled Links: Australian Glass and the Pacific Northwest, celebrates the transpacific connection in glass art and will run from 12 May to 19 January (Tacoma MOG 2013). Tacoma will host many visiting artist and many of whom will also be attending Pilchuck to teach. Heading to Tacoma as part of the visiting artist summer series are:  
 Nick Mount (15-19 May)  
 Gabriella Bisetto (26-30 June)  
 Jessica Loughlin (3-7 July)  
 Tom Moore (10-14 July)  
 Brendan Scott French (21-25 July)  
 Janice Vikovsky (28 August – 1 September)  
 Sorry if we missed anyone!

Teaching at Pilchuck this year is:

**Session 1**

Nick Mount (which will be over now – we hope it went well!!!)

**Session 3** 18 June – 5 July

Tom Moore

**Session 4** 9 July – 26 July

Gabriella Bisetto

Jess Loughlin teaming up with ACT's Kirstie Rea

Madeline Prowd and Danni Rickaby will be heading over as TA's lucky gurls!

**Happy 40th birthday, Jam Factory!!!!**

South Australia's Jam Factory is celebrating its 40 year anniversary this year.

Designing Craft/Crafting Design: 40 Years of JamFactory, Co-curated by Margaret Hancock Davis, Margot Osborne and Brian Parkes this exhibition will finish on 8 June. It brings together 40 contemporary artists, designers and craftspeople, all of whom have worked in or are alumni of Jam Factory's studios. The book for the exhibition is available online.

To complement this very important anniversary the Jam Factory have an exciting program of exhibitions, events and activities across the city and beyond in celebration of their anniversary year. Participating venues include:

- The Art Gallery of SA
- BMG
- Gray Street Workshop
- Magazine Gallery
- Light Square Gallery
- Worth Gallery

- Hahndorf Academy
- Adelaide Festival Centre
- Zu Design
- Adelaide Convention Centre
- and more!

Amy Worth from Worth Gallery exhibited 365 cups: A CUP A DAY , and it was opened by Minister Penny Wong. It featured hundreds of cups from 73 artists working in glass, ceramics, textiles, metal, wood and found objects.

Also a very warm welcome to the new Jam Factory associates

- Alex Valero, UniSA (we're so proud!)
- Katie Ann Haughton, SCA
- Marcel Hoogstad, ANU
- Diego Vides Borrell, all the way from Mexico

Welcome all. To read more about the associates check it here.  
[www.jamfactory.com.au/people.php?type=Associates#glasstudio](http://www.jamfactory.com.au/people.php?type=Associates#glasstudio)

Craft South continues a great program called Inform, and recently Deb Jones from Gate 8 was a guest speaker along with many other Adelaide Studio representatives and gave a talk on how they set up their studio in Adelaide, including the pitfalls, pros and cons. Visit the Craft South Website for many more great talks [www.craftsouth.org.au](http://www.craftsouth.org.au) as part of their Inform sessions. Their next session is about managing an irregular income.

Planning for the conference in 2015 is well under way. At our first Ausglass members meeting after the conference, we had a great turn out at Adelaide's Wheatsheaf pub, with many non members keen to re-join and help out. We elected many positions and a planning committee is getting things together. With Gerry King as our steadfast chairperson, Ursula Halpin and Amy Worth among many others on the planning committee we are well on our way to Adelaide 2015. So we will keep you all posted about what is decided about when the conference will be, themes and venues it will be held in. We are trying to come up with new ways to reduce the conference fees and costs associated with travelling and accommodation so stay tuned for more news.

C o n g r a t u l a t i o n s !

... to former Ausglass Member Shaelene Murray, a finalist in the 2013 Wynne Prize at the Art Gallery of NSW for her woven metal sculpture "Blossom"

For all the winners and finalists see the Art Gallery of NSW website at [www.artgallery.nsw.gov.au/prizes/wynne/2013/](http://www.artgallery.nsw.gov.au/prizes/wynne/2013/)



# THE COLLECTIVE VISION



The Conference



These are just a few little taster pictures from the conference. We're in the process of compiling the speakers notes, photos and all other relevant and useful information from the conference into one big document which we will be sending out to the members shortly.

If you have any information or pictures that you think should be included then please forward them to [exad@ausglass.org.au](mailto:exad@ausglass.org.au).







# Mel Willis

Recipient of the Vicki Torr Memorial Prize 2013 for excellence in Australian studio glass

Hi everyone, my name is Melinda (Mel) Willis. I live in Canberra and I am the ACT State Representative. I have been invited by Ausglass to write an article about my background, my art practice and myself so that you can get to know me a little better, as I am also the 2013 Vikki Torr Award recipient. I initially graduated from the glass program at the University of South Australia in 2008. Originally enrolling in art school to train in gold and silver, the scale quickly frustrated me and I found myself spending increasingly more time in the glass department. I was very lucky to have two fantastic mentors (Gabriella Bisetto and Jess Loughlin) during this formative period of my career. In 2010 I left my hometown of Adelaide, for Canberra to undertake my Honours year in the Glass Workshop at the Australian National University. Everyone who taught me at UNISA had been through the program at the ANU at some point in their careers and making the decision to move to Canberra felt like the next logical step for me. Departing my hometown and stepping out of my comfort zone rewarded me with a significant shift in the maturity and content of my artwork. I have chosen to stay in Canberra as it has an incredibly supportive community of artists.

In my recent work, I have been cultivating a series of artworks that examine the materiality of architectural glass through its transparency, reflectivity and optic qualities. These enquiries have built upon a body of work I have developed that investigates sheet glass as a vehicle for experiential and perceptual encounters. I survey ubiquitous urban spaces by way of their reflections and transfer these digital observations to fused and slumped sheet glass planes that are layered one upon the other, building complex, almost live imagery. These pieces invite the viewer to experience a phenomenon that is so often overlooked in the everyday urban landscape

Since graduating with Honours, I have been highly active in developing my art practice conceptually, creatively and technically. I presented my first solo exhibition at Craft ACT Craft and Design Centre in February 2012 and six weeks later completed a major installation, *Transference* in the Smokestack Gallery at the Canberra Glassworks. In 2012, I was also the very fortunate to be the recipient of two international residencies. In April I travelled to Lybster, Scotland to North Lands Creative Glass to embark upon the two-month kiln-forming and kiln-casting residency.

In late 2012, I successfully applied to undertake a residency at the Studio of the Corning Museum of Glass. In March 2013, I made the journey to Corning, New York where I had the opportunity to immerse myself in the historical and contemporary collections of the museum, engage in focused research at the Rakow Library and developed new work resultant of this research. Since graduating, I have also completed two residencies at the Canberra Glassworks (Emerging Artist Support Scheme (EASS) and Thomas Foundation) and I was the inaugural recipient of the Australian Decorative and Fine Art Society Young Artists Prize.



# Zoe Woods

Recipient of the Vicki Torr Online Gallery Prize 2013  
for emerging artists

I feel honoured to have won the Vicki Torr Online Gallery Prize at the Ausglass conference and I would like to sincerely thank everyone who voted for my work. I really appreciate the support!

I was first introduced to glass when undertaking a Visual Arts Degree at UniSA and I have since become fascinated by the optical qualities of the material with its ability to magnify, distort or reflect a pattern or image. My work carries a biological focus, in particular drawing on the symmetrical patterns of microscopic nature. I am interested in the feeling of wonder we experience when looking through a microscope lens and I aim to translate that feeling through my work.



Artists that have inspired me include Kevin Gordon as well as Ben Edols and Kathy Eliot, particularly for their use of cold working to create intricate pieces that interpret the patterns and forms found in the natural world.

Thanks again to all the members who voted for my work and all those who worked behind the scenes to make the 2013 Ausglass conference such a success.



# Alasdair & Rish Gordon

Recipients of honorary lifetime memberships for outstanding contributions to Ausglass and the field of Contemporary Studio Glass

Alasdair and Rish Gordon were most recently welcomed into Ausglass as honorary lifetime members. Many of you will have met Rish and Alasdair or know of them. For those of you who have not, it is with great pleasure that we introduce them.

Alasdair and Rish were both born in the UK. Rish in Carlisle England in 1935 and Alasdair in Edinburgh Scotland in 1931. They both graduated from Edinburgh College of Art in 1957, specialising in glass engraving. Rish spent her childhood in Kenya and themes of nature and wildlife have dominated her extraordinary engravings on glass.

Alasdair went to work in Norway for Hadelands Glassworks, researching new engraving techniques, specialising in Cameo work. Rish soon followed.

They married in 1958 and stayed in Norway for 16 years.

In 1973 with 4 kids in tow they moved back to Scotland. Alasdair working for Strathearn Glass before the takeover by Stuart Crystal and Rish continuing her freelance work with painting.

Invited in 1979 for Western Australia's 150th Anniversary Celebrations, Alasdair fell in love with the place, hence the family emigrating in 1980. The Gordon Studio was established in Fremantle Bannister Street Craft Complex, then in 1994 moved to Carrington Street, Palmyra where they still reside today. Local artists in WA have worked alongside Alasdair and Rish in their studio often using their tools of trade. In 2007 they were both nominated by FORM Australia as Living Treasures. A very proud moment and a great honour.

Alasdair and Rish's work is widely acclaimed and collected nationally and internationally. Their beautiful work has been commissioned for presentation to Royalty, public and corporate bodies alike. HRH Prince Phillip, Bill Clinton and former Prime Minister Hawke are just some of the lucky recipients of their unique work.

Alasdair now concentrates totally on wheel engraved cameo subjects, hoping that his work will help to sustain interest in this traditional skill and Rish continues to delight us with her often whimsical, dramatic and unexpected pieces of beautiful art.



*Alasdair and Rish at their studio in Palmyra*

*Notes from Alasdair Gordon*

### How It All Began...

Holidaying in Edinburgh during the Second World War required the acquisition of temporary food ration cards.

It transpired that the Ministry of Food offices was situated in Sculpture Hall at the Edinburgh College of Art, which had been commandeered for the duration of the war.

I remember clearly standing with my father at the corner of the hall surveying a sea of desks, typewriters and office workers, and my father saying, "how would you like to come and study here?" About 10 years later, having completed my schooling and military service in the RAF I stood again in the same spot, now a first year student. At that time the Edinburgh College was the only College in the UK that had a glass department.

In the row in front of me sat twin sisters conversing in Swahili, Rish and Sheila. I was designing a menu, supposedly for a French Restaurant, featuring a rooster; Rish cheekily said she liked my "kuku", being Swahili for chook. Thus a conversation began which was to have long-term consequences!!

When the creation of the Christmas revels came along, the theme was "Toot 'n come in" and the sculpture hall was transformed into an Egyptian Temple. In addition to being part of a group who created a 15-foot plaster sculpture of Queen Nefertiti's head, I volunteered to make a flickering flame for the high altar. It required a glass bearing, which led me, for the first time, into the glass design department. Never having been aware of the traditional art of glass engraving, I was captivated by the process and determined then and there to make glass the focus of my studies. (Unlike Rish, who always saw glass engraving as her primary subject)

After graduation in 1957, with the help and encouragement of our teacher, Helen Mono Turner, we continued our studies and gained valuable experience at Hadelands Glassverk in eastern Norway. Thereafter we were invited to establish our first engraving studio in Bergen, western Norway in the autumn of 1958. Bergen was to be our home until 1973 when we returned to Scotland to establish an engraving studio with Strathearn Glass.

Tutankhamen has a lot to answer for!!



*Cheetahs by Rish*



*Ribbon Dancers by Alasdair*



*Lizard by Alasdair*

# Arthur Sale

Recipient of Certificate of Appreciation

For his contribution to Ausglass, Arthur Sale was honoured with a 'Certificate of Appreciation' at 'The Collective Vision' Conference in Wagga Wagga.

Arthur has enjoyed working with glass as a part-time activity since 1980 and joined Ausglass at the 2001 Melbourne Conference. Since then Arthur's involvement with Ausglass has been exceptional. In 2001, he initiated the mailing list and then looked after its development and maintenance and created the Ausglass website, programming many of the automatically updated pages and the gallery to produce a site requiring minimal volunteer effort.

He worked closely with six successive Presidents over 12 years! Arthur also co-chaired the Conference Committee for the successful 2009 Conference 'Glass Roots' in Tasmania.

More recently, he resigned as webmaster to ensure a successful succession policy but has helped out with his extensive knowledge of Ausglass on numerous occasions when asked.

Thank you, Arthur.



*Arthur Sale being presented with a Certificate of Appreciation by James Dodson*

# Damian Connellan

Recipient of Champion Status award for his vision, motivation, persistence and elbow grease to build a sustainable future for Ausglass

Damian served as Treasurer and Bookkeeper from around 2003 until 2009, joining the Ausglass Board at a very difficult time financially, after several years of losses, reducing our funds to a perilous level. He was part of a strong team with Maureen Williams as President, reforming the finances and controlling costs. There were general structural changes undertaken including commencing the *members@* email contact and an online newsletter, (this alone effectively saving more than \$10,000 per year), reworking the constitution to enable DGR status, commencing the annual Vicki Torr online prize and annual memberships.

His last Treasurer's Report re-states his objective to ensure Ausglass continues to be strong financially so that it can serve its members. Together with Maureen, he still administers the Vicki Torr fund. All of this work over many years as a true volunteer with no glass ties as such. He left the Treasurer's role with Ausglass, financially, in a strong position with more than \$300,000 in the bank. He has proven a hard act to follow and it is incumbent on all Boards "post Damian" to similarly innovate and keep control of costs.

# Stop the presses...

## “Flair” is back

Estelle Dean, Secretary, [secretary@ausglass.org.au](mailto:secretary@ausglass.org.au)

Confirmation of an Ausglass members' exhibition has just been received from Gallery Central, Perth, Western Australia.

It has been 7 years since the last Flair Exhibition and we have a committee of volunteers ready to take on the task.

Here is an opportunity for the Western Australian community to experience and delight in the works of some of Australia's most renowned and emerging glass artists who explore the versatility of glass as a creative medium.

Sooooooooooooo, please put your creative energies into play and be ready for the June/July 2014, date to be confirmed. Information regarding this exhibition will be making its way to you in the next couple of months... please keep in mind the following considerations:

- Fee payable (TBA)
- Entrants are to be current members of Ausglass (full or student), non-members incur a \$200 fee
- Entrants are responsible for the freight of their works to and from Central Gallery and for insurance during transit
- Maximum size of artwork, 500mm wide x 500mm deep
- Wall hung artworks are possible
- Works entered must have been completed during the period March 2013 to March 2014
- Works entered must be original and/or made by the entrant/s
- Works entered must contain at least 60% glass components or identify specifically with the medium
- Works entered must comply with reasonable Workplace Health & Safety requirements with respect to installation and display.

The fee to participate will be to cover costs for putting on the show.

Funding will be actively sought in the form of donations and grants.

We will be looking into group shipment possibilities to minimise to cost to you.

For those of you who were at the recent conference the gallery space looks very similar. Have a look at their website [www.gallerycentral.com.au](http://www.gallerycentral.com.au) for more specific details.

This is a heads up for next year and planning has begun so please watch your emails for further information. Wagga Wagga had over 100 entrants and we would like to see a similar number of entrants in 2014.

If there are any queries regarding this exhibition please contact Estelle Dean on [secretary@ausglass.org.au](mailto:secretary@ausglass.org.au) with the subject line “Flair”

# Ranamok

Polina Gavria, Sydney, NSW

Our new dynamic Ranamok website is being designed and will be ready very soon! The new website is more accessible for artists and galleries and will feature extensive biographies of all Ranamok finalists. We can't wait to launch it!

The online entries for the 2013 Ranamok Glass Prize are now open until midnight 15 June.

This year marks the nineteenth year of the Ranamok Glass Prize and the exhibition will be shown in Canberra, Sydney, Brisbane, Moree and Blue Mountains. Our judges this year are Frank McBride (former Director of Brisbane Gallery), Anne Flanagan (Deputy Director of Art Gallery of New South Wales), Brian Parkes (CEO of Jam Factory in Adelaide) and Gillian Minervini (Creative Director/ Producer – Events, City of Sydney).

The 2012 exhibition is currently showing at Western Plains Cultural Centre in Dubbo until 30 June and then going onto Manly Art Gallery and Museum where the 2012 Finalists will be displayed alongside the Ranamok Winners Collection (1995-2011) from 26 July to 1 September.

On Sunday, 4 August the Manly Art Gallery will host an Artist Panel with Maureen Cahill in conversation with several 2012 Finalists. Everyone is welcome!

We are also working on the 20th anniversary Tour and Catalogue. Stay tuned!

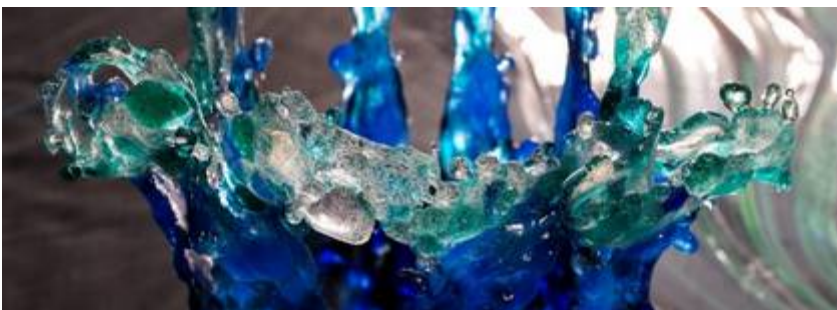
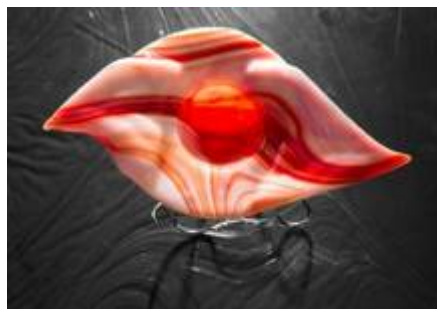
For further information please visit Ranamok at [www.ranamok.com](http://www.ranamok.com).



# Jacqueline King

Alstonville, NSW

Just thought I'd drop an email to say it's been a busy year for me so far with a Pop-Up Gallery in the seaside town of Ballina doing well plus an invitation to speak at the 12th National Rural Health Conference in Adelaide as an artist living with Complex Post Traumatic Stress Disorder. I'm about to take up a part time role with Accessible Arts NSW – Creating Connections – Arts & Disability North Coast in June and look forward to bringing my own experience as an artist living with a mental illness to help support other artists. I was accepted as a signature member of Artists for Conservation, an international organisation dedicated to the celebration and preservation of the natural world. I'm also about to launch an exhibition of new works at the beautiful Northern Rivers Community Gallery in Ballina 29 May – 24 June titled Inter-Connected (it is nature that I turn to for equilibrium and a sense of who I am) so I've attached some images here of smaller kiln formed works on show. Commissions are steady this year too showing confidence in the discretionary spend even in my part of rural Australia.





# Ian Dixon

Perth Art Glass, Perth, WA

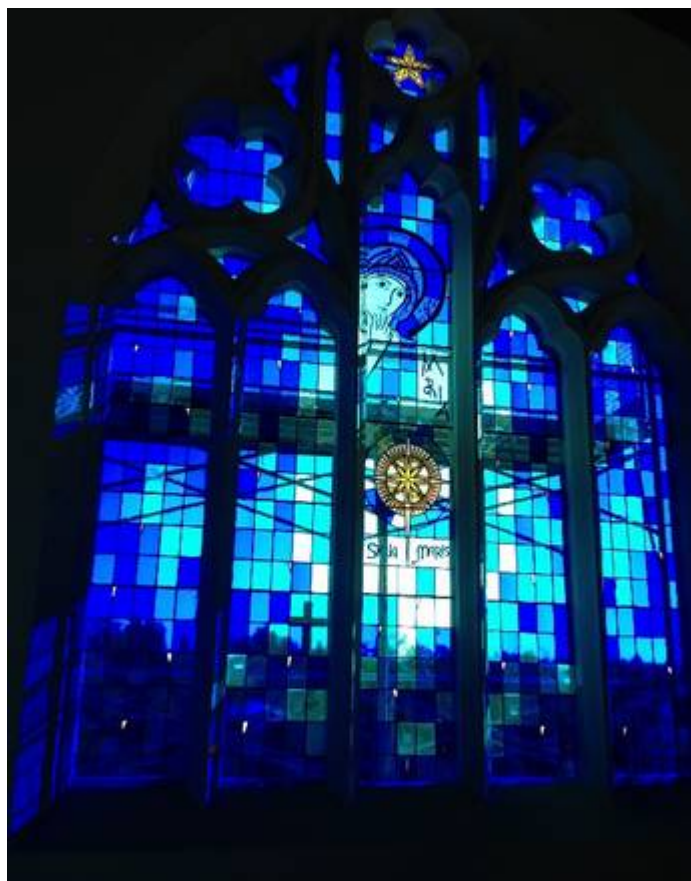
This month's installation at Mary Star of the Sea church in Cottesloe, WA. The window design is based on the name of the church in Latin, Stella Maris, depicting the ancient sea farers guiding star and the image of a silent Mary, the Blessed Virgin Mary, also known as our lady star of the sea.

The window replaced some very old and tired green diamond quarried windows that were in a very poor state.

We were fortunate to work with two Catholic priests who wanted a new contemporary but a visually calm window without heavily painted biblical figures. The colour choice and glass selection was important as they wanted the window to shine and fill the west end of the nave with blue light. It worked pretty well as you can see from the photos and our clients are very happy with the finished window. We have fused small

Dichroic squares within the grid so in the evening with the lights on inside the church a large circle can be depicted reflecting gold from the window signifying the presence of god.

The total size of the window is approximately 5m high x 3.5m wide.



# Ross McKenzie

Bentleigh, Vic

I very much enjoyed the Ausglass conference and got to meet many of the names I have on glass. I am a small (relatively cheap) item collector for much of my collection but I do have around 200 artists identified in that collection.

What I would like to see is the members of Ausglass – particularly those who are stopping actual production but who have a lifetime of memories – help we latecomers to identify those items we can't seem to get a lead on. To this end I would like to be able to place photos of signatures or impressed marks onto the Ausglass site so others might be able to positively identify them. Further I would like for members to help create a history file about items that collectors have before the information is lost to Alzheimer's or they depart this mortal coil. For instance Stephen Skillitzi very generously sent me information about Ladislav Dostal because someone on Angela Bowey's Glass Message Board had obviously contacted him. I would like the ability to have individual's history recorded for posterity, and for other's memories of the same events to corroborate or modify those memories.



This would give those who decide to collect now or in the coming years a central point where they can perhaps make a start in identifying what they have and some background to the artist for them to appreciate what they have. Perhaps something akin to Angela Bowey's combination of the Glass Encyclopaedia, Glass Message Board, and its linked Yobunny photo archive.

There has been a lot of interest lately in creating an Ausglass archive. If you'd like to be involved in the archiving process at all then please email [vicepres@ausglass.org.au](mailto:vicepres@ausglass.org.au)

# Denise Pepper

Bayswater, WA



Denise will be exhibiting these beautiful Pate de Verre pieces in the Bunbury Biennale at the Bunbury Regional Art Gallery from 20 July to 8 September 2013

*Wallflowers 2013*

520cm x 2040cm x 40cm.



From our members

## Help!

The Board is looking a little threadbare at the moment with a number of positions being open as some of our current Board have been getting snowed under with their own projects (what a great problem to have!). So we're looking for nominations for the Ausglass Board for the following positions:

- State Rep Liaison
- Secretary
- Newsletter Editor

Interested (even vaguely) or want some more information on any of the above roles? Contact Eileen at [vicepresident@ausglass.org.au](mailto:vicepresident@ausglass.org.au).

If you want to help but don't want to be on the Board, the State Reps (particularly those from NSW and Vic) are looking for some assistance – using the South Australian example of “three heads is better than one” (they have 3 people sharing the State Rep role).

If you're keen to be involved please drop a line to [srl@ausglass.org.au](mailto:srl@ausglass.org.au).

# Thinking Person's Glass

CUD (John Drury and Robbie Miller) at Canberra Glassworks

This July Canberra Glassworks is hosting artists John Drury and Robbie Miller, known as CUD, for a residency and workshop. Sponsored by the US Embassy this fantastic project enables a US artist to come and make and develop artwork at the Canberra Glassworks and engage with Australian-based artists and other community groups.

CUD is a dynamic collaboration between artists John Drury and Robbie Miller. CUD's art work is informed by chance, situation, humour and experimentation. The name CUD is a metaphor for the two artists' creative process which reflects their ongoing interest in recycling, collaboration and concept-based work realised by simple means and materials.

Both accomplished artists in their own rights, Drury and Miller have been working together as CUD for 25 years. They have taught at Pilchuck and Urban Glass as well as completing residencies around the world. Their practice is non-traditional and concept based using simple, found materials.

While CUD is at the Glassworks they will be teaching an exciting workshop called Thinking Person's Glass; Make It Yours.

This 5-day, jam packed workshop will take you through a range of processes and techniques including enamels, mosaics and sandcasting. Students will make their own glass and work with recycled and found glass objects to explore and develop new and interesting approaches to art and art making.

In this class you will explore your own personal histories, use teamwork and non-traditional means and modes of artistic production to arrive at your own unique technical and creative process.

These five days will take you out of your normal practice and methodology and give you a pathway to a different type of working with glass. This is perfect to sweep away the creative cobwebs and rediscover the joy of making art in a free and experimental way. Fast paced and playful, this class will be a great week of fun and learning.

Don't miss this amazing opportunity to work with the dynamic duo of Drury and Miller – two American artists who have always made it their business to work on the edge. Fall in love with the material for the first time or rediscover its versatile nature all over again.

It will run 22 - 26 July here at the Canberra Glassworks and costs: \$1,200. If you want to be a part of this exciting event or if you want any more information please contact Ruth Oliphant on [ruth.oliphant@canberraglassworks.com](mailto:ruth.oliphant@canberraglassworks.com)



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### About the newsletter

The Ausglass newsletter is produced on a voluntary basis

All care is given to submissions and it is at the editor's discretion as to what will and won't be published

It is published quarterly and distributed to all Ausglass members via email on the [members@ausglass.org.au](mailto:members@ausglass.org.au) distribution list

The next newsletter will be published in September 2013